DOCUMENT RESUME

ED 480 205 UD 035 835

AUTHOR	Moskowitz, Eva S.
TITLE	A Picture Is Worth a Thousand Words: Arts Education in New York City Public Schools.
PUB DATE	2003-06-11
NOTE	21p.; Produced by the Council of the City of New York.
AVAILABLE FROM	Council of the City of New York , Education Committee, 250 Broadway, Ste. 1545, New York, NY 10007. Tel: 212-788-7100; Fax: 212-788-9296; e-mail: feedback@council.nyc.ny.us; Web site: http://www.council.nyc.ny.us/index.cfm.
PUB TYPE	Reports - Evaluative (142)
EDRS PRICE	EDRS Price MF01/PC01 Plus Postage.
DESCRIPTORS	Academic Achievement; *Art Education; Art Teachers; Educational Finance; Elementary Secondary Education; Financial Support; Parent Participation; Public Schools; *Urban Schools
IDENTIFIERS	New York City Board of Education

ABSTRACT

The report examines problems in arts education in New York City public schools. After explaining that New York City's current delivery of arts education has its roots in the fiscal crisis of the 1970s, when funding for arts education was slashed from the budget, the report discusses why arts education is important to academic achievement, personal development, and parent involvement. It also describes what quality arts education looks like and examines why New York City's arts education does not measure up. Finally, it focuses on six primary problems, offering recommendations: (1) instruction is not comprehensive (e.g., require adequate time for arts instruction in all school schedules and allow time for collaboration); (2) resources are insufficient and inequitable (e.g., develop a 5-year plan for adequate funding and develop system-wide arts curriculum); (3) arts education is undervalued (help principals see the value of arts education); (4) there is a shortage of qualified arts educators (e.g., increase staffing allocations for the arts and offer scholarships and incentive programs); (5) there is variable quality in partnerships with cultural organizations (foster and monitor successful partnerships); and (6) there are insufficient facilities for arts education (make arts facilities a priority in the development of the new 5-year capital plan). (SM)

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A PICTURE IS WORTH A THOUSAND WORDS

ARTS EDUCATION IN NEW YORK CITY PUBLIC SCHOOLS

"AFTER MONDRIAN"
YASHIMA WILLIAMS • 5TH GRADE • P.S. 27, BROOKLYN

THE COUNCIL OF THE CITY OF NEW YORK
HON. A. GIFFORD MILLER, SPEAKER

COMMITTEE ON EDUCATION
HON. EVA S. MOSKOWITZ, CHAIR

JUNE 11, 2003

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Arts Education in New York City Public Schools

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INTRODUCTION

New York City's current delivery of arts education has its roots in the fiscal crisis of the 1970s. At that time, funding for education in visual art, music, dance, and drama was slashed from the City's education budget and art teachers were laid-off from all public schools. Schools of education ended their art teacher training programs – there was nowhere for their graduates to teach. Schools turned art rooms into classrooms. A generation of schoolchildren grew up without any exposure to the arts.

Luckily for the children of New York City, our City's artistic and cultural institutions, recognizing the importance of exposure to the arts, began arts education programs. In addition, organizations like ArtsConnection and Studio in a School were formed to bring the resources of the City's theaters, museums, and other cultural treasures into City schools. For over twenty years, organizations such as these were the sole source of arts education for the City's public school children.

It took, however, two major events in the late 1990s to create an arts education renaissance in the City's public schools. In 1996, The Center for Arts Education was founded to stimulate the restoration of arts education in New York City's public schools in collaboration with the then Board of Education, the Department of Cultural Affairs and the United Federation of Teachers as part of Ambassador Walter H. Annenberg's $500-million "Challenge to the Nation" to improve its public schools. $20 million of the $500-million effort was specifically targeted to arts education and awarded to three groups nationwide, including $12 million for The Center for Arts Education. The first round of grants awarded by The Center for Arts Education to fund multi-year arts education partnerships between schools and cultural institutions generated so much enthusiasm and interest that Mayor Giuliani and other public officials took notice.

In 1997, Mayor Giuliani and the Board of Education created Project ARTS (Arts Restoration Through the Schools), a program designed to restore arts education to City schools with a per capita allocation. The first funding allocation in Fiscal Year 1998 totaled $25 million. In Fiscal Year 1999 the allocation was increased to $50 million in funding and at its peak was $75 million (FY 00 and FY 01) providing districts with $63 per student for arts education. In Fiscal Years 2002 and 2003, the allocation was only $52 million ($47 per capita).

Project ARTS funding was intended to support:

1. Direct instructional services to students in art, music, dance, and theater;
2. Professional development for participating staff;
3. Local curriculum development;
4. A District Arts Coordinator; and

5. Allocations for equipment, resource materials, supplies and arts and cultural services, thereby allowing schools to use Project ARTS funding to contract with cultural institutions to provide residencies or conduct performances for their students.[1]

As a result of the Annenberg Challenge and Project ARTS, many cultural groups and community organizations began to provide both school-based and on-site arts education. In addition to the funding these groups received directly from the schools through Project ARTS, they raised additional funding for their arts education programs from the Department of Cultural Affairs, foundations, and various sources of private funding. This infusion of public and private funding dedicated to arts education, and the accompanying hype, spawned a rebirth of arts education in the City's public schools. Principals were able to hire art teachers, partnerships formed between schools and cultural institutions, and children were once again taught to sing, sculpt, and spin.

Despite the efforts of the City's cultural institutions and the dedication of inspired teachers, principals, and superintendents, quality arts education remains elusive for many of our City's children. There are great inequities in the quality and quantity of arts education. For example, the pupil to art teacher ratio in the Community School Districts ranges from 286/1 in CSD 13 to 1,057/1 in CDS 19 and the average ratio is 610/1.[2]

The City's per capita allocation for the arts is still woefully inadequate. The Mayor's current budget proposal allocates $67.5 million to Project ARTS – an improvement, but still not restoring full funding. As a result of this decrease in DOE funding for arts education, the City's cultural institutions and community organizations have had to increase their efforts to raise additional monies to maintain their programs in the City's schools. The New York City Arts In Education Roundtable, an arts education service organization, estimates that cultural institutions and community organizations raise 60 percent of the funding for arts education in the City's public schools.[3]

Despite the recent announcements of a "cabinet-level" DOE administrator for arts education and Caroline Kennedy's efforts to develop a citywide arts curriculum, the Education Committee remains concerned that our children are not receiving the arts education that they need and deserve. On April 8, 2003, motivated by this concern, the City Council Education Committee held a joint hearing with the Committee on Cultural Affairs, Libraries, and International Intergroup Relations on the topic of arts education. The Committee heard from twenty witnesses representing the Department of Education, the Department of Cultural Affairs, teachers, parents, and arts groups. Among the arts groups were representatives of the City's many arts institutions, ranging from the world-renowned institutions that operate in City-owned buildings, like the Brooklyn Academy of Music (known as the Cultural Institutions Group, or "CIG"), to nonprofit arts education

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[1] Department of Education Memo issuing Project ARTS, May 28, 1997.
[2] Source: Data provided to the Committee by the DOE.
[3] New York City Arts in Education Roundtable survey results, October 21, 2002.

groups such as The Center for Arts Education, to the local arts groups like Teatro Pregones, all of whom, in collaboration with the City schools, deliver arts programs to schoolchildren citywide. The Committee also heard testimony from arts community interest groups and from the teachers of City schoolchildren.

Why Arts Education?

The Education Committee believes that the arts are an essential element in all children's education. Arts education increase students' academic achievement, contributes to their personal development and sense self-worth, and provides them with a language by which to understand and contribute to the world around them.[4] Without the arts, our children's education is incomplete and wholly inadequate. Additionally, arts education serves as a successful catalyst for parent involvement.

Academic Achievement

Evidence of the positive impact of arts education on students' academic achievement is overwhelming. Young people exposed to the arts are four times more likely to be recognized for academic achievement, four times more likely to participate in a math and science fair, and four times more likely to win an award for writing an essay or a poem.[5] When well taught, the arts provide young people with learning experiences that are real and meaningful because they regularly engage multiple skills and abilities.[6]

Personal Development

Young artists, as compared to their peers, are more likely to engage in extra-curricular activities and have a secure sense of their own abilities. [7] The arts allow children to enjoy themselves and express themselves during a school day that is often filled with stressful and monotonous test preparation. In a school system that is focused on achievement in math and literacy, the arts provide students who may not do well in these "traditional" subjects with an opportunity to be successful at school.

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[4] Many of these concepts were outlined in the testimony of Judith Burton, Professor and Director, Programs in Art and Art Education, Teachers College Columbia University.

[5] Heath, Shirley Brice. "Living the Arts through Language and Learning: A Report on Community-based Youth Organizations,", Stanford University and Carnegie Foundation for the Advancement of Teaching, *Americans for the Arts Monograph*, November 1998.

[6] "Champions of Change: The Impact of the Arts on Learning," Edited by Edward B. Fiske, The Arts Education Partnership and The President's Committee on Arts and Humanities, October 1999, p. ix.

[7] Heath, Shirley Brice. "Living the Arts through Language and Learning: A Report on Community-based Youth Organizations,", Stanford University and Carnegie Foundation for the Advancement of Teaching, *Americans for the Arts Monograph*, November 1998.

Making Meaning

The value of arts education as it relates to academic achievement and personal development is universally understood and accepted. What is less often emphasized is the importance of the arts as a tool for students to make meaning and contribute to the world around them. As Teachers College professor and renowned arts educator Judith Burton testified at the Committee's hearing:

> There is an urgent need to understand that the arts, when well taught, contribute to the formation of human minds. The arts, as symbol systems of the culture, are languages of thought and like the ability to use words to make sense of everyday experience; the images of art, the sounds of music, the gestures of dance and the rhythms of poetry serve the same ends. While it is true that some young people are talented in the arts just as they are in other school disciplines, the capacity to use the arts to make the world meaningful is within the potential of all children and adolescents.[8]

In his book, The Kind of School We Need, Stanford School of Education arts education professor Elliott Eisner also emphasizes the role of the arts in preparing young people for "real world" situations. He writes:

> The problems of life are much more like the problems encountered in the arts. They are problems that seldom have a single correct solution; they are problems that are often subtle, occasionally ambiguous, and sometimes dilemma-like.... Life outside of school is seldom like school assignments – and hardly ever like a multiple-choice test.

Unfortunately, despite the research of these visionaries and the scores of other studies that have effectively articulated the benefits of arts education, the City of New York does not have a quality arts education program, aligned with New York State standards, for grades K-12, and the City's current budget crisis threatens to further undermine efforts to bring arts education to City schoolchildren.[9]

Parent Involvement

Teacher, principals, policymakers, and parents often decry the limited parental involvement in our City's public schools. However, most often lack practical

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[8] Written testimony of Judith Burton, Professor and Director, Programs in Art and Art Education, Teachers College Columbia University.

[9] Written Testimony of Dr. Angelo Gimondo. New York State requires arts education at all instructional levels, (1) "including visual arts, music, dance and theater" in elementary school, ½ unit of study in each of the visual arts and music in middle school, and, to obtain a Regents diploma, one unit of credit in "art and/or music" in high school. __ NYCRR §§ 100.3-.5.

recommendations for increasing parents' presence in the school community. Many New York City schools have found that the arts serve as a successful catalyst for increasing parental participation in the school. Schools, such as Martin Luther King, Jr. High School, have used school-wide performances and family art days to draw parents into the school community.[10] The Center for Arts Education's Parents as Art Partners program also successfully engages parents' in their children's educational experience by offering in school and after-hour performances, workshops, and free trips to cultural and community organizations. These programs help schools involve parents in the school community in a welcoming and celebratory way. [11]

Principals in schools with strong arts programs report that their program has greatly increased parental participation in the school. At the Committee's hearing, Heritage School Principal Peter Dillon told Committee members of his school's success, "Parent involvement is very important. More than 70 percent of the parents came to our fall open school night, a figure rarely reached in high schools."[12]

What Does Quality Arts Education Look Like?

Any discussion of improving arts education must begin by establishing a standard of what a quality arts education program should look like. Based on the Committee's hearing and substantial additional research and conversations with teachers and principals, the Committee has developed this vision of quality arts education:

- A quality arts education program is **comprehensive** – including instruction in music, dance, theater, and the visual arts as well as integration with other subjects.
- A quality arts education program **reaches all students**, not just those who have demonstrated talent in the arts
- A quality arts education program is **adequately funded**.
- A quality arts education program is **valued by all members of the school community**
- A quality arts education program is staffed by **well-prepared arts educators**.
- A quality arts education program provides instruction via **curricular programs, as well as partnerships** with cultural institutions and community art organizations.

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[10] Marrapodi, Maryann. "Promising Practices." The Center for Arts Education and the United Federation of Teachers, 2000, p. 21.
[11] Written testimony of Laurie Tisch Sussman, Board Chair, Center for Arts Education.
[12] Written testimony, Peter Dillon, Principal of the Heritage School.

- A quality arts education program requires art rooms, theater spaces, music rooms, dance studios, and other **necessary facilities**.

Does Arts Education in New York City Measure Up?

No. The Committee's recent hearing and in depth discussions with arts educators has revealed that, despite considerable gains in the past six years, arts education in New York City does not adhere to the vision of quality outlined above. Of course, there are pockets of excellence in the City – schools, such as the Heritage School in Manhattan, PS 156 in Brooklyn, PS 7 in the Bronx, PS 102 in Queens, and IS 75 on Staten Island that are doing a wonderful job of arts education. Unfortunately, these schools are not the norm. Citywide, many children are not receiving an adequate education in the arts and some are receiving no arts education at all.

Why Doesn't New York City Meet These Benchmarks?

Based on the Education Committee's hearing and substantial additional research, the Committee has identified **six primary problems** with the City's current provision of arts education:

1. Instruction is not comprehensive
2. Resources are insufficient and inequitable
3. Arts Education is undervalued
4. There is a shortage of qualified arts educators
5. There is variation in the quality of partnerships between schools and cultural organizations
6. There are insufficient facilities for arts education

The Education Committee, as part of its oversight responsibilities makes the following recommendations to address these problems and preserve and enhance arts education in New York City.

PROBLEMS & RECOMMENDATIONS

Problem 1: Instruction is not comprehensive

A quality arts program must be comprehensive. It should include instruction in music, dance, theater, **and** the visual arts. An arts program that only offers one or the other of these programs is insufficient. Additionally, arts education is most meaningful for children when it includes both training in specific artistic disciplines and instruction that is integrated with other subject areas. Exemplary schools such as the Heritage School use this model. As Heritage School Principal Peter Dillon explains, "We integrate cultural learning across the curriculum through visits to cultural institutions and significant opportunities to engage in the arts.... As the 12th grade English and history students studied the Harlem Renaissance reading Ellision's Invisible Man, they took gallery walks through the Studio Museum of Harlem with an artist in residence, visited Langston Hughes' home and saw Harlem Song at the Apollo."[13]

Recommendation 1a: Require adequate time for arts instruction in all school schedules

In the era of high stakes testing and uniform curriculum, many fear that arts education will be further pushed from the school schedule to make time for test preparation and mandatory literacy blocks. The Education Committee supports the additional focus on literacy and understands the need to conduct standardized testing, but worry that the ever-increasing emphasis placed on testing by No Child Left Behind and the New York State Education Department is putting immense pressure on administrators to do away with any school subjects that are not tested for.

As Scott Noppe-Brandon, Executive Director of the Lincoln Center Institute, said at the Committee's hearing, "Educators have long realized that the arts have a deserved or necessary place within the school day and public opinion studies have long shown that the general public wants 'arts education' as part of public education. However, there is dissent about how the arts are to fit into the already crowded – and increasingly more so – school day."[14] Mr. Noppe-Brandon's concerns are not unique. Steve Tennen, Executive Director of ArtsConnection explained to the Committee that one of the greatest challenges to partnering with New York City public schools is "the difficulty of carving out time for the arts in a busy school day." Mr. Tennen went on to say that, "[We] fear that this will get worse around the strictures of a uniform math and reading curriculum."[15]

The Education Committee urges the New York City and New York State Departments of Education to ensure that arts education is not a victim of the new uniform curriculum or

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[13] Written testimony, Peter Dillon, Principal of the Heritage School.
[14] Written testimony of Scott Noppe-Brandon, Executive Director, Lincoln Center Institute.
[15] Written testimony of Steven Tennen, Executive Director, ArtsConnection.

ongoing testing frenzy and that adequate time for arts instruction is included in all school schedules.

Recommendation 1b: Increase professional development for non-art teachers

An integrated approach to arts education requires that non-art teachers have some basic understanding of arts education. As PS 7 Principal Dita Wolf explains, "Our teachers have to experience the arts and do art before they can become teachers of the arts."[16] In order to provide teachers with this needed exposure, PS 7 received a grant from the Center for Arts Education, in part, to hire substitute teachers so that all teachers can be released from class to take a 28-hour minicourse in art at the Hudson River Arts and Design at the College of Mount Saint Vincent. As Ms. Wolf explains, "We've always been known as a community of learners. With our focus on professional development in the arts, we're also becoming a community of artists."[17]

Although freeing all New York City public school teachers to take a 28-hour minicourse is not realistic, the Education Committee recommends that the Department of Education make arts education and particularly, integrating the arts with other curricular areas, a professional development priority.

Recommendation 1c: Allow adequate time for collaboration

In order for integrated arts education to be successful, art teachers and non-arts teachers must be given adequate time to craft thematic instructional units. Heritage School Principal Peter Dillon testified at the Committee's hearing: "We carve out time in our schedules so that teachers meet regularly to plan, to discuss students' need and to share best practices.... Our art teachers have reduced class loads. They provide professional development and serve as resources to their colleagues."[18] The Education Committee recommends that the Department of Education provide principals with the authority and budget capacity to create a flexible school schedule that allow time for meaningful collaboration.

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[16] Marrapodi, Maryann. "Promising Practices." The Center for Arts Education and the United Federation of Teachers, 2000, p. 3.
[17] Marrapodi, Maryann. "Promising Practices." The Center for Arts Education and the United Federation of Teachers, 2000, p. 5.
[18] Written testimony, Peter Dillon, Principal of the Heritage School.

Problem 2: Resources are insufficient and inequitable

There are troubling inequities in the City's delivery of arts education. Children in some parts of the City have arts education for ten hours a week with frequent visits to museums and performances, while other students receive little or no instruction in the arts whatsoever.[19] We must ensure that all our children receive a quality education in the arts.

Recommendation 2a: Require that Project ARTS funding be spent on arts education

Since the advent of Project ARTS in Fiscal Year 1998, funding has been directed to the districts to be distributed to the schools. Unfortunately, the Project ARTS regulations did not require that Project ARTS funding be spent on arts education. As a result, much of the money was spent to fill budget gaps and pay for programs valued more highly by certain superintendents. As United Federation of Teachers Vice President David Sherman decried at the Committee's hearing, "In recent years, the central leadership of the school system abrogated the integrity of [Project ARTS] by permitting those monies to be used to compensate for cutbacks in other areas."[20]

The Education Committee has been informed that the DOE now has the ability to track Project ARTS funding. This is a great improvement on their previously non-existent auditing abilities. However, there still seem to be loopholes that allow for Project ARTS funding to be spent on things other than arts education. The Committee calls on the Chancellor to close these loopholes. In addition, the Committee recommends that to eliminate overhead costs Project ARTS monies be allocated directly to schools rather than to district or divisional offices.

Recommendation 2b: Develop a five-year plan for adequate funding

Experts estimate that goods arts education costs $700 per student annually.[21] The Education Committee is realistic about the financial crisis currently gripping the City's school system and understands that it is not feasible for the DOE to provide this level of funding to every school at this point. However, the Committee strongly urges the Chancellor to develop a five-year plan for elevating funding for arts education to the level of $700 per student annually. Arts education is as important as any other academic subject and must be fully funded.

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[19] In December 2002, the Chancellor's Office surveyed all schools and arts providers to "ensure that the benefits of the arts are reaching all out students."[19] The Education Committee was given only partial results of the survey and was told by DOE officials at the Committee's hearing to "disregard" much of the data it was given.[19] While the Education Committee is pleased that the DOE is attempting to get a sense of what is happening around the system, it is disappointed that the full results of the survey are not being shared publicly.

[20] Written testimony, David Sherman, Vice President, United Teacher Federation.

[21] Hearing Transcript, p. 128, line 23 – p. 129, line 9.

Recommendation 2c: Develop system-wide arts curriculum

A citywide curriculum is needed in order to address the inequities and inadequacies of the delivery of arts education. Leaders in the arts education community, such as Board Chair of The Center for Arts Education, Laurie Tisch Sussman, agree that, the Department of Education should "develop a citywide arts curriculum to help schools and cultural organizations focus teaching and learning in the arts."[22]

At the Education Committee's hearing Angelo Gimondo, the DOE's new Senior Instructional Manager for the Arts and Special Projects, testified that, "the first component of [the DOE's new arts education plan] is to put into place a coherent K-12 arts curriculum."[23] The Education Committee is encouraged that the development of a comprehensive arts curriculum is a priority for Dr. Gimondo. However, the Committee is concerned that despite the DOE's claims that they "will identify educators and artists to serve on discipline specific curriculum committees which will begin the process of assessing existing resources and identifying their strengths and weaknesses as well as developing the necessary curriculum materials to address areas of deficiency," nothing is being done to begin this process.[24] Of the many respected arts educators that the Committee has consulted in the development of this report, none are involved in this curriculum development effort.

The Education Committee encourages the DOE to convene these curriculum committees immediately and to involve art teachers, principals, and the cultural institutions and arts education practioners that have been successfully delivering arts education to the City's public schools for the past thirty years. The Education Committee also urges the DOE and the curriculum committees to ensure that the curriculum is flexible enough to allow for the diversity of individual schools and communities.

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[22] Written testimony of Laurie Tisch Sussman, Board Chair, Center for Arts Education.
[23] Written testimony of Dr. Angelo Gimondo, Senior Instructional Manager for the Arts and Special Projects.
[24] Written testimony of Dr. Angelo Gimondo, Senior Instructional Manager for the Arts and Special Projects.

Problem 3: Arts Education is undervalued

Unfortunately, even in New York City, the cultural capital of the world, the arts are often considered a "frill." Despite overwhelming consensus that arts education increases students' academic achievement, fosters personal development, and provides a way to make meaning in the world, many educational leaders in New York City, and beyond, do not value art as a core academic subject that requires time and the attention of the entire school leadership team including principals, teachers and parents.

As David Sherman, Vice President of the United Federation of Teachers and Board Member of the Center for Arts Education explains, "The arts are and should be treated as part of the core curriculum. Whether it's art for the sake of art or integration into other areas of the curriculum.... We must never allow the arts to disappear from our students' lives again."[25] Heritage School Principal Peter Dillon echoes, "The arts are as important as any other discipline. Our students use them to make meaning, to understand the world, and to respond to pressing issues."[26]

During her testimony before the Education Committee, New York City art teacher Ingrid Butterer recounted her experience working in a school where arts education was not valued. She testified, "The most significant of the challenges [I faced as an New York City art teacher] was that my administrators and many of my teaching colleagues had little understanding or appreciation of arts education."[27]

Recommendation 3a: Help principals to see the value of arts education

In some City schools, arts education is valued and made a core component of student learning. As Brian Schaeffer, a fourth-grade teacher at PS 7 in the Bronx explains, "Art isn't something we do on Friday afternoons, it's part of everything we do."[28] This approach to arts education is the result of the PS 7 Principal Dita Wolf's leadership and appreciation for the important role the arts should play in her school. As Ms. Wolf explains, "We believe that the arts are the universal language that can help teachers enrich their curriculum."[29]

The Education Committee recommends that in order to cultivate this appreciation for the arts as an essential component of a quality education, the Department of Education include arts education in its Principal Academy curriculum and provide all principals with professional development in arts education. It is the Committee's opinion that many

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[25] Written testimony of David Sherman, Vice President, United Federation of Arts.
[26] Written testimony, Peter Dillon, Principal of the Heritage School.
[27] Written testimony of Ingrid Butterer, former New York City public school teacher.
[28] Marrapodi, Maryann. "Promising Practices." The Center for Arts Education and the United Federation of Teachers, 2000, p. 3.
[29] Marrapodi, Maryann. "Promising Practices." The Center for Arts Education and the United Federation of Teachers, 2000, p. 3.

principals have not been exposed to the concept and benefits of learning through the arts or do not understand how to make it a meaningful part of their students' education. A well-conducted professional development program can help these principals become instructional leaders and champion the successful delivery of arts education in their schools.

Problem 4: There is a shortage of qualified arts educators

- There are simply not enough art teachers employed by New York City public schools. Although the DOE employs one-third more art teachers today that it did five years ago, it does not provide an art teacher in every school.[30] As explained previously, the pupil to art teacher ratio in the Community School Districts ranges from 286/1 in CSD 13 to 1,057/1 in CDS 19 and the average ratio is 610/1. The situation improves slightly as students move into high school, where the average art teacher to student ration is 312/1.[31]

Recommendation 4a: Increase staffing allocations for the arts

As with any reform effort, an effort to reform the City's arts education program will only be as good as the personnel put in place to carry out the reforms. Well-trained, certified art teachers are essential to providing a quality program of arts education. The Education Committee is concerned that the Department of Education's new requirement that every elementary school with under 500 students employ one art teacher and that elementary schools with over 500 students employ two art teachers is a step in the right direction, but falls far far short of providing the needed personnel.

The Education Committee recommends that the Department of Education require one art teacher for every 250 students, with schools with 250 to 500 students having two teachers. Further, the Committee recommends that the Department of Education require every high school to employ a visual art teacher, a music/theater, and a drama or dance teacher in order to meet the New York State Education Department's requirement for a high school sequence. Our students must be exposed to multiple artistic disciplines.

Further, the Education Committee cautions the Department of Education to ensure that its focus on literacy and math does not come at the expense of the arts. The Committee has heard alarming rumors that many art teachers are being laid off in order to hire more math and reading teachers. Art teachers must remain in our schools.

Recommendation 4b: Area schools of education must offer and expand arts education programs

According to the Department of Education, well-trained art teachers are in serious short supply.[32] Therefore, any effort that the Department of Education undertakes to employ more art teachers will fall far short of its goals unless area schools of education graduate qualified arts teachers. During the 1970s, when art teachers could not longer find jobs in City schools, many area schools of education ended their programs in arts education.

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[30] Source: Data provided to the Committee by the DOE.
[31] Source: Data provided to the Committee by the DOE.
[32] N. Shankman, Arts Education in the New York City Public Schools, August 2002.

Currently, only six area schools of education offer programs to train art teachers: City College, Teachers College, Hofstra, Bank Street, Long Island University, and NYU's Steinhardt School of Education. As teaching positions in the arts start coming back on to schools' payrolls, the Education Committee calls on area schools of education to initiate or increase programs to train teachers in arts education. However, the Committee recognizes that the shortage of certified arts teachers is somewhat of a "chicken and the egg" problem. If the Department of Education does not make a commitment to hire a quality arts educator in every school, there is little incentive for schools of education to expand their programs. Therefore, the Committee encourages the Department of Education to work with the area schools of education in order to closely align supply and demand.

Recommendation 4c: Offer scholarships and incentive programs

In order to attract qualified art teachers to the City's public schools and to enable interested people to enter arts education programs, the Education Committee recommends that areas schools of education and the DOE develop incentive and scholarship programs.

Problem 5: Variable quality of partnerships with cultural organizations

When arts education was slashed from the City's budget in the 1970s, cultural institutions and community organizations rescued generations of New York City children from a childhood devoid of any arts education. Recognizing the importance of exposure to the arts, many of New York's cultural organizations began arts programs. The Education Committee greatly values the contributions the City's cultural institutions and community organizations make to our City's public schools.

The New York City Arts In Education Roundtable, an arts education service organization, surveyed 72 cultural institutions, ranging from large, Manhattan cultural institutions to smaller groups in the other boroughs, and estimates that approximately 20 percent of their 2001-02 budgets was spent on education. Extrapolating the survey citywide, the Roundtable estimates that the City's cultural institutions provided almost $280 million in arts education for the 2001-02 school year, $132.3 million for programs outside of the public schools and $151.9 million dedicated to DOE programs. The Roundtable estimates that, of the $151.9 million dedicated to DOE programs, $64.8 million was paid for by the DOE and $87.1 million (almost 60 percent) was raised by the cultural institutions.[33]

Clearly, both qualitatively and quantitatively, the contributions of the City's cultural institutions and community organizations are tremendous. However, the Committee is troubled by the hodge-podge of contracts that the DOE has with these various organizations and the lack of alignment between the needs of the schools and the resources of the artistic and cultural communities.

Recommendation 5a: Foster Successful Partnerships

Across the City many tremendous partnerships exist between schools and cultural institutions and community organizations – partnerships in which teaching artists and classroom teachers plan together, the artistic exploration is integrated into other classroom work, and the school and the arts organization work collaboratively to meet the needs of their school community. There are also many schools that contract with an arts organization that comes to their school one day a week to provide teachers with an extra prep period – no true partnership or collaboration exists.

The DOE must provide principals with the support and training they need to understand how to develop a meaningful partnership with an arts organization working in their school. The partnership must not begin the first day that an artist-in-residence arrives on campus or the first time teachers participate in a professional development workshop. Arts organizations and schools must collaborate from the earliest planning stages to the

[33] New York City Arts in Education Roundtable survey results, October 21, 2002.

final evaluation. The principals and arts organizations must work together to assure that the needs of the school and the resources of the organizations are aligned, so that the partnership can have the greatest possible positive impact on the students and teachers.

Recommendation 5b: Monitor partnerships

The Education Committee requested from the DOE a listing of all arts education providers who work in the City's schools. As of the release of this report, the DOE was unable or would not provide the Committee with this information. However, data from the arts community would suggest that there are a great number of arts institutions working with our City's schoolchildren. While the Education Committee greatly values the diversity of groups working in our schools, it is concerned about the varied quality of these partnerships.

In his testimony before the Education Committee, newly appointed Senior Instructional Manager for the Arts and Special Projects, Angelo Gimondo, told the Committee that the second component of his plan to improve the City's arts education program is "the identification of specific criteria that will ensure that everyone who provides arts services within our schools conforms to coherent goals and objectives that provide all children access to arts instruction and resources on an equitable basis."[34] However, similarly to the supposed curriculum working groups, none of the many respected arts educators that the Committee has consulted in the development of this report have been asked to contribute to the development of these criteria. The Education Committee encourages the DOE to work with art teachers, principals, cultural institutions, and these respected arts educators to develop an appropriate plan for improving arts education partnerships.

[34] Written testimony of Dr. Angelo Gimondo, Department of Education, Senior Instructional Manager for the Arts and Special Projects.

Problem 6: There are insufficient facilities for arts education

Quality arts instruction requires adequate facilities. The National Art Education Association has established a set of specifications specifically for visual art facilities. These specifications include:

- A large room with 55 square feet of space per student not including storage space,
- Adequate storage for supplies and materials,
- Multiple large sinks,
- Sufficient lighting,
- Local and general ventilation systems, and
- Adequate soundproofing.[35]

The performing arts require facilities such as a stage, costume storage, studio space, music stands, and choral risers.

The DOE cannot report which of its school buildings contain arts rooms, music rooms and auditoriums, nor whether those rooms are functional, unusable, or have been converted to classroom or other uses. The Committee requested this information on March 3, 2003 and as of the release of this report, is still awaiting its receipt. Despite the absence of hard data on the lack of art facilities, the Committee has seen the results of this systematic neglect. For example, Committee members visited P.S. 155, a school in which the makeshift art room was separated from the cafeteria by rows of lockers piled upon one another in a feeble attempt to make walls.

Recommendation 6a: Make arts facilities a priority in the development of the new five-year capital plan

The Education Committee urges the Department of Education to make the renovation and creation of arts facilities a priority in the development of the new five-year capital plan.

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[35] http://www.naea-reston.org

CONCLUSION

We cannot allow arts education to fall back into the dark ages. The City is currently facing a fiscal crisis even worse than the one that griped the City in the 1970s. The Education Committee is deeply concerned with impact this situation will have on arts education in our City's public schools. The Education Committee calls on the Mayor and the Chancellor to maintain and enhance arts education. We must attain a new standard of quality arts education for **all** our City's children.

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June 11, 2003

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